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understood and interpreted the moods of nature for those who have eyes and ears—Fra Angelo, Leonardo, Piero della Francesca. The bland breath of the spring, the gray dull of the dawn, the mystery of twilight, the terror of vast spaces, were all set down before Constable, Corot or Pissaro came out of limbo. And, lastly, while every good painter as painter should believe as dogmatically as Torquemada in his own precise method of work, when he speaks as a critic he should feel that in the infinite plurality of things other ways may be as good, even his contemporaries'. And that is a hard saying. But, when all is said, this is a delightful book, intimate, friendly, interpretive. The soft flush of the writer's own sunlights lies on it and the sweet airs of his nights blow through it.

The title of this superb set of plates is misleading. It should be: "Notes on some Rood Screens in the West of England, by a local Antiquary and a Working Architect."* It is designed, perhaps, for architects and libraries, not for private persons; but it gives no warning to that effect. There is everything to make enjoyment hard. The plates are numbered consecutively through the two folio volumes, with a good deal of cross-reference, without indication of the volume; and the illustrations scattered irregularly through the text are numbered, but not named or indexed, so that the reader, on coming to a reference to figure so-and-so, may have to search backward through as many as forty-six pages to find it. The text is more or less pieced up out of technical papers and magazine articles, and a dozen instances show that the architect hardly took pains enough to recast his material in a consecutive and intelligible text (for instance, at pp. 202, 358, 388). While it is lawful in such a book to pay old scores against incompetent restorers and ruthless incumbents, or even to praise a friend's work, it is doubtful taste to advertise one's earlier commissions. The opening essay, on ecclesiastical screens in general, is literally inadequate and perfunctory, and the author neglects to say which of his statements are matters of opinion only. On the development of the Basilican type of church, for instance, few good authorities would be found in accord with him. The

* "Rood Screens and Rood Lofts." By Frederick Bligh Bond and the Reverend Don Bede Camm. 2 vols. New York: Charles Scribner's Sons, 1909.

article by Don Camm on painted screens in Devon makes delightful reading, but there, again, the author might have given warning that Norfolk and many other parts of England have others equally quaint. In short, any one intending to pass a few months in the west of England should pore long over the work and fill up a note-book from it. The lists of screens and lofts throughout England are the most important part. Their fulness is tantalizing and inspiring; their accuracy could only be attested by some one who had scoured the English counties more recently than, by their own account, the authors have. What makes enjoyment certain and insures the real and permanent value of the book lies in the collotype plates, fine where they present interiors more or less completely, and incomparable where they present detail of scroll and brass and rich leafage. For clearness and beauty alike they cannot be too much praised. It is a book to borrow and enjoy rather than to own.

If the new book by Mr. Sherrill of "*Stained Glass Tours in England*"* is not so full of meat as the one of a year ago† that is not his fault, but England's. There is not so much stained glass. Yet the pair are alike peculiarly satisfactory books for the general tourist, delightfully unpretentious, airy, yet trustworthy, not too technical, yet full of information and illumination. After referring the specialist to the best special treatises, Mr. Sherrill takes charge of the average man in his motor-car; plans the itineraries, sketches the maps and, best of all, infuses the enthusiasm. The latest volume is the more leisurely and, if anything, the more enticing. It woos the most rigid purist of continental standards to go a-searching through the friendly, historic English countryside.

A remarkable series of "*Little Books on Art*," under the general editorship of Cyril Davenport, offers the most satisfactory set of their kind. Each volume is small enough to carry in the pocket, yet serious enough to suit not merely the beginner, but the amateur who has made out a good deal for himself and

* "*Stained Glass Tours in England*." By Charles Hitchcock Sherrill. New York: John Lane Company, 1908.

† "*Stained Glass Tours in France*." By Charles Hitchcock Sherrill. New York: John Lane Company, 1909.